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ABSTRACT

A course that capitalizes on individual and group experiences and encourages students to expand their powers of observation and discernment is presented in the course, students analyzing their thoughts and translate them into written responses. The performance objectives are: A. Given opportunities to experience sensory and emotional stimuli, students will demonstrate an expanding awareness of each sense; B. Given opportunities to experience intellectual challenges, students will demonstrate an increasing comprehension with each situation; and C. Given opportunities to delve into moot phenomena, students will discern for themselves what is real and what is not real. Emphasis is placed on Teaching Strategies, which are approximately 178 suggestions for the teacher's use in accomplishing the course objectives. Included are the course content and student and teacher resources. (Author/LS)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

EXPANSION OF CONSCIOUSNESS

5111.10
5112.10
5113.10
5114.10
5115.10
5116.10

English

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English

Written by Elaine Kenzel
and
Jean Williams
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE NUMBER

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COURSE TITLE: EXPANSION OF CONSCIOUSNESS

COURSE DESCRIPTION: A course capitalizing on individual and group experiences and encouraging students to expand their powers of observation and discernment. Students analyze their thoughts and translate them into written responses.

I. PERFORMANCE OBJECTIVES

A. Given opportunities to experience sensory and emotional stimuli, students will demonstrate an expanding awareness of each.

B. Given opportunities to experience intellectual challenges, students will demonstrate an increasing comprehension with each situation.

C. Given opportunities to delve into moot phenomena, students will discern for themselves what is real and what is not real.

II. COURSE CONTENT

A. Rationale

Man has identified himself in every preceding age by precepts which may no longer seem viable in this impersonal, institutionalized and computerized era. To avoid the dehumanized status of ineffectiveness and alienation, man must seek to establish a sense of communion with his world by willing his knowledge of self to be an open, lifelong process. Such a personal utopia may be different for each individual and each one may determine his own means of reaching it. An expanded spectrum of experiences, however, ranging from sensory impressions through intellectual challenges to esoteric realms, might be one way to gain greater insight into oneself and increased empathy for his fellow man.

B. Range of subject matter

1. The five senses

2. Emotions

3. Social aspects of man

a. Body language
b. Sensitivity

4. Intellectual faculties

   a. Puzzles
   b. Ink blots
   c. Psychology
   d. Creative thinking
   e. Cybernetics
   f. Sleep

5. Aesthetic capacities of man

   a. Art
   b. Music
   c. Dance
   d. Sculpture
   e. Literature
   f. Film
   g. Drama

6. Spiritual persuasions

7. Philosophy

   a. Zen
   b. Yoga
   c. I Ching
   d. Existentialism
   e. Transcendentalism
   f. Hippie movement

8. Parapsychology (extrasensory perception)

   a. Telepathy
   b. Psychometry
   c. Precognition, clairvoyance
   d. Psychokinesis
   e. Prophecy
   f. Fortune telling
   g. Spirit world

9. Astrology

10. Handwriting analysis

11. Palmistry

12. Phrenology

13. Dreams

14. Hypnotism

15. Numerology

16. Superstitions

17. Magic

18. Monsters and witches

19. Folk medicine

20. The fourth dimension

21. UFO's

III. TEACHING STRATEGIES

A. Given opportunities to experience sensory and emotional stimuli, students will demonstrate an expanding awareness of each sense.

1. Show students a picture in which there are a number of people (use a slide, a transparency or project the picture on an opaque), and ask them to look at a specific part of it such as people's feet, their eyes, or their hands. Have students note discernible differences and project personality traits suggested by these physical features. After a discussion, students may write a character sketch about one of the people in the picture, about an imaginary person, or about someone they know.

2. Provide an onion for students' examination. They are to use all their senses. After examination, they might write a factual description of what they have seen, an imaginative personal essay of the "An Onion I Have Known" type, or an onion's eye view of its world. In addition, students might suggest analogies for the onion: a scroll, a roll of tape, a cross-section of a tree trunk. Throughout the course bring other familiar objects and ask students to observe each to discover new properties.

3. Take students on a field trip to a place such as the Seaquarium,

the Parrot Jungle, the Monkey Jungle, Lion Country Safari, or the zoo. Have them observe a familiar animal to discover at least ten before-unnoticed facets about it. (Pictures may be substituted for a field trip.) Students may write a factual paper or an imaginative essay, story, poem, or skit based upon this study.

4. Take students outside. Tell them they are each to select a different six-square inch plot of ground. Have them observe it for five minutes and return to the classroom. There they may write about their observations.

5. Have students return on another occasion to "their plot of ground." (cf. 5 above) equipped with paper and pencil. This time each is to concentrate on his microcosm until it becomes an estate. Students are to write about their thoughts and reactions during this period of observation.

6. Prepare a classroom set of color sheets. These may be made by cutting a variety of shapes from construction paper of different hues and pasting one of each color at random on $8\frac{1}{2}$" x 11" sheets of paper. Number code the sheets on the back. Some uses for these follow.

   a. Have students name each color represented and list all possible synonyms for each color.
   b. Have students list the connotations of each color.
   c. Have students specify the colors that do not appear on the sheet.
   d. Have students look at the individual shape of each color swatch and at the overall pattern created by the total arrangement of the shapes. What does the space between the shapes contribute to the total effect?
   e. Have students identify biased allusions suggested by the colors or shapes.
   f. Have students write an imaginative paper "inspired" by the color sheet. Some suggested areas for development are:
      (1) Coloristic impressions
      (2) Living inside a color
      (3) Shapes I have seen
      (4) Colors I have seen
   g. Have students list the things they could do with the color sheet or make from it. Encourage diversity of thinking.

7. Have students sit in a circle. In the center on a table or a stool place a lighted candle. Darken the room. Ask students to gaze at the flame to determine the following:

   a. All observable colors
   b. Shapes created
   c. Memories suggested
   d. Uses for the candle and/or the flame
   e. Movements of the flame
   f. Size, shape, and number of aura(s)
   g. Recollections of pieces of literature in which a candle has had a part
   h. Chemical changes of the candle, wick, and atmosphere
   i. Emotional response(s)
   j. Imaginative response(s)

   After students complete their observations, turn on the lights and blow out the flame. Have students watch the smoke of the extinguished wick and note the patterns and shapes created by the wax which has dripped down the sides of the candle. If a scented candle is used, students could pursue scent reactions similar to those suggested here for sight.

8. Darken the room. Have students observe the reflection of a lit candle in a mirror. They should note the differences and similarities between the real candle and its representation in the mirror. Experiment with creams and oils rubbed onto the mirror for additional effects. Have students who have read Plato's Republic draw an analogy between applicable parts of it and this reflection experiment.

9. Have students select a particular odor and imagine it under a variety of conditions:

   a. A sultry, summer day
   b. A cold, foggy morning
   c. A kitchen redolent with cooked cabbage
   d. A lilac-scented bubble bath
   e. A disinfectant
   f. A fuel

10. Read a list of words and/or expressions similar to those listed below to students. Ask them to experience the word or expression

as fully as possible and to write on a sheet of paper their first response upon hearing the word. One of these may later be selected as the subject of a paper.

a. A mouthful of shaving cream
b. A bed of nails
c. A cold shower
d. The touch of dry ice
e. A snake wound around your arm
f. A hot lava flow advancing on your campsite
g. A slice of lime
h. Lobster
i. A roomful of chalkdust
j. A fresh strawberry
k. Mercury

11. Have students imagine or recall how the skin would react to a variety of items:

a. A sauna
b. A facial mud pack
c. Body paint
d. Pie in the face
e. A cat's tongue
f. Falcon's claws
g. A sheet of fiberglass
h. Another person
i. Boiling water

12. Have students recall or imagine the touch sensation created by a wire brush, a satin pillow case, jello, molasses, wool blanket fuzz, newly poured concrete oozing through the toes, a thistle, the bark of a mahogany tree, a walnut shell. They may write a paragraph describing the sensation of each, being careful to use specific words for the feeling and attempting to create fresh, vivid analogies.

13. Have students recall a favorite odor. Ask them to describe it without naming it, make it the subject of a limerick, portray it as a concrete poem, or find a picture to represent it and write a humorous caption for it.

14. Inform students that all odors can be listed under one of seven

categories: camphoraceous, ethereal, floral, musky, peppermint, pungent, or putrid. Have them suggest specific examples for each category.

15. Place an object or a substance into an empty half gallon milk carton. Close the carton so that students cannot see into it. Ask them to use as many senses to observe the contents as they can but exclude sight. They may shake or tilt the carton, put their hand in to feel the contents, or close their eyes and smell it. Have them list properties of the object they have been able to "observe." Some ways to have students extend their imaginations further via this are:

    a. A sketch
    b. An enlargement--boxcar, state of Pennsylvania
    c. A reduction--matchbox, size of a cell
    d. A simile
    e. An antithesis

16. Have students suggest as many concrete similes for spaghetti as they can imagine. Examples: tangled yarn, electric cable, veins, voiceprint.

17. Tell students that even by exerting an earnest effort they hear less than half of what is to be heard. To demonstrate this play the tape "Are You Listening?" It includes three separate listening tests which indicate the paucity of listening power.

18. Arrange to have five record players or tape recorders (or a combination) in the classroom. Play something different on each one. For example, on one put a speech, on another poetry reading, on a third a short story reading, on a fourth a vocabulary record, and on a fifth a piece of music. Play these simultaneously and give students a copy of a short nonfiction prose selection to read and some prepared questions to answer about it. At the conclusion of the experience have students discuss their feelings and accomplishments (let students check their papers for accuracy) or write about them.

19. Have students select an exotic food to bring to class for their classmates to sample. Have them remove the label before bringing the food to class. Students are to describe the taste, attempt to identify the food, and rationalize any preconceived notion about it once they

learn its identity. Students should bring only accepted, edible food such as snails, hearts of palm, rattlesnake meat, octopus, chocolate-covered ants, artichokes, roe, and okra.

20. Have students record sounds made by a particular group such as a boxer, a wire-haired terrier, a bloodhound, a Samoyed; a robin, a parakeet, a crow, a bluejay, a woodpecker, a mockingbird; Swiss hand bell, cowbell, bells of Sarna, school bell, church bell. Have students practice distinguishing one from another. Students may then write about the effects of specific sounds on different types of people. Professional recordings such as Documentary Sounds, or Sound Effects for Dramatic Production may be used instead of an original recording.

21. Have students watch TV commercials to note all of the sensory appeals included. Have them suggest reasons for such appeals and evaluate the effectiveness of each.

22. Have students compile a list of commercial products using a lemon scent. Have them propose reasons for the popularity of this scent. Has it always enjoyed such favor? What has happened to pine-scented products? Ask students to project themselves ten years into the future and write about the popular scent then, the products in which it will appear, and the reasons for its popularity.

23. Have students investigate Marshall McLuhan's theory that one facet of the generation gap arises from the teenager's total sensory involvement resulting from his electronic environment.

24. Bring a pitcher of water and a bowl to class. Ask students to listen as your pour some water into the bowl. Turn off the lights and pour some more water into the bowl. Which sounded louder? Why?

25. Propose the question, "Has man discovered all of the senses he actually possesses?" Have students discuss this. Some may suggest other "senses" which might prove beneficial to mankind if he were to have them. Students could write about the use and development of an imaginary sense or of one they possess.

26. Have students investigate "powers" of other creatures. Suggestions follow:

    a. Hearing range beyond that of humans

b. Radar system of bats
c. Sea animal's sonar
d. Migratory and hibernation habits
e. Acquisitive habits
f. Organizational procedures
g. Weather forecasting--"Mt. Nebo Goat Weather Report," Station WKSB, Roseburg, Oregon; groundhog
h. Visual acuity
i. Rats' precognition
j. Roaches' immunity to radiation

27. Have students read and discuss "Are You Dying of Hate?" (Tropic, Miami Herald)

28. Give students information on the basic food categories: starches, spices and herbs, condiments, and sweeteners. Have them compile a list for each, extending their collection to the limits of their investigative abilities. They might then bring samples, collect pictures, or make a slide of each item. In addition, they could discuss the use of each in a variety of recipes. A variation of this is to show students pictures or prepared slides of a wide sampling of items from the basic categories. Have students name each. If they are unable to identify an item, they should use their resourcefulness to discover its identity.

29. Have students suggest several topics of current interest. Ask them to find a partner and discuss this topic for five minutes. As they begin to talk, turn on a radio or a television set to a program other than one of music. At the end of the five minute discussion, ask students to recall what they heard from the radio or television program.

30. Ask students to prepare a mental meal and to taste each dish imaginatively.

31. Have students construct polarity lines, filling in the steps which exist between the two extremes named.

a. Hate _____ agape
b. War _____ peace
c. Conservative _____ liberal
d. Hot _____ cold
e. Exhaustion _____ vivaciousness

f. Apathy _____ involvement
g. Empathy _____ isolation

32. Have students investigate the spectrum of an emotion. Using grief as an example, identify with students bands of the spectrum. Suggest a visual or a printed experience to exemplify each facet. After working through the example with students, have them construct their own for an emotion of their choice.

a. Lack of conscience--In Cold Blood
b. Twinge of conscience--Gone with the Wind
c. Regret--Scarlet Letter
d. Feigned sorrow--"My Last Duchess" (Adventures in English Literature)
e. Momentary grief--Newspaper photo and/or story; radio, TV, or newsreel report
f. Social grief--Dickens, Ralph Nader, Langston Hughes, Martin Luther King
g. Homesickness--You Can't Go Home Again
h. Hopelessness--Grapes of Wrath
i. Empathic grief--The Red Balloon
j. Mourning--The Yearling; Love Story; the nation for the Kennedy brothers
k. Despair--Romeo and Juliet; King Lear

33. Have students select one emotion to portray in two ways. First, have them show characters in a situation demonstrating the emotion. Next, have them write a paper which will evoke the same emotion in readers.

34. Have one or more students discover how great men create by using material in Writing Creatively and the chapter "Our Silent Partner, the Subconscious Mind," in Williams' The Knack of Using Your Subconscious Mind, or Writers on Writing. Some examples include: Joseph Conrad wrote while in the bathtub, Brahms while shining shoes, Shelley while floating paper boats in a tub. Students may write a mini-sketch of themselves and their own writing habits. Have them determine the optimal hours for particular kinds of activity.

35. Have students experience other viewpoints by assuming a variety of roles. Have them imagine they are a stick of butter melting in

the sun, a drop of food coloring entering a glass of milk, a mango ripening on a tree, a spider designing a web, an inkblot being analyzed, the Sphinx watching tourists, a dog owning a family, a shirt being scorched. They may enact their reactions via one of the following: a pantomime, a multi-media presentation, a written response, or an oral interpretation.

36. Have students write their own definition of love. Collect and hold these for a later evaluation or revision. Students may also compile a list of the various types of love and suggest embodiments of each type.

37. Present students with a list of famous lovers and examples of love. Some are suggested below:

a. St. Paul--I Corinthians 13
b. Ruth and Naomi
c. Narcissus
d. King Edward VIII and Wallis Simpson
e. Characters in Love Story
f. Jesus Christ
g. Rudolph Valentino
h. Raquel Welch
i. Jody and the yearling
j. Silas Marner
k. Patrick Henry
l. William Wordsworth
m. David and Jonathan
n. Hitler
o. De Gaulle
p. Joan Baez
q. George Patton
r. Harry and Bess Truman
s. Charles and Anne Lindberg
t. Jay Gatsby
u. Penelope
v. Hester Prynne
w. Electra
x. Oedipus
y. Othello
z. Lady Macbeth
aa. Abraham Lincoln
bb. Bernadette Devlin

cc. Picasso
dd. Pablo Casals
ee. Duncan Hines
ff. Helen Hayes

Have each student select one or two of the above to investigate and determine which type of love is evidenced. After a class discussion of these results, students may construct a "love line" showing the degrees of love from ego to agape.

38. Have students use a booklet such as Test Your Emotions to familiarize themselves with one interpretation of individual reactions to a given set of stimuli.

39. Have students devote five minutes of each period--for the duration of the course or for a shorter period of time--to writing observations and impressions of their experiences that day.

40. Have students collect or draw a series of cartoons dealing with body language and its special way of communicating.

41. Inform students about the attitudes of various cultures toward physical contact while conversing. Arabs, Latins, Southern Europeans, for example, rate high on the contact scale while Englishmen and Americans are near the bottom.

42. Have students conduct a survey throughout one school day to determine the instances and the frequency of tactile communications during conversations. When possible, identify the ethnic group of the conversants for the purpose of verifying or refuting the information suggested in item 44 above.

43. Have students pair off. Blindfold one of each pair and have his partner lead him around the room for three minutes. Reverse roles for another three-minute stroll. At the conclusion of the experience, have students try to recapture in writing the range of emotions they experienced. At what point did they experience a feeling of complete trust? Did they know any moments of distrust or fear? Did they experience power, helplessness, camaraderie, hostility, frustration, security? In which role did they experience one or more of these feelings?

44. Ask students to examine the people within themselves and those

they let out. Is there a difference between members of these two groups? Why or why not? Might there be any other people--inside or out--of whom students are unaware? Might other people be aware of these? Have students portray their many selves in one of the following ways: an autobiographical sketch; an abstract painting; a self-portrait; a series of masks; a collage depicting all the selves or a montage of each self; a caricature--in verse, prose, or art; a concrete poem; a wardrobe for each; a reflective essay portraying each self; or a first person narrative vignette.

45. Have students generate their own definitions of abstract concepts such as conformity, beauty, hostility, evil, freedom, love, greed, or creativity. After viewing films which depict phases of the subject, they might express this definition via a montage or by a written paper. Use such films as the following:

Conformity:
- Place in the Sun
- Reflections
- No Reason to Stay
- The Dot and the Line
- Boundary Lines
- Neighbors
- The Hand
- The Hat: Is This War Necessary?
- The Lottery
- Bartleby
- Conformity

Love:
- River Boy
- Red Balloon
- Perils of Priscilla
- Pigs!
- Reflections
- The Lady or the Tiger

Creativity:
- Glass
- "C" Cloth
- Begone Dull Care
- Gumbasia
- Why Man Creates
- Clay: Origin of the Species
- Picture in Your Mind
- Omega
- Fire Mountain

B. Given opportunities to experience intellectual challenges, students will demonstrate an increasing comprehension with each situation.

1. Have students discover Marshall McLuhan by reading Understanding Media: The Extensions of Man and The Medium Is the Massage. They may each read several chapters and then on a specified day share their findings with one another. Collectively, students could prepare a list of points McLuhan makes. From this, each student might write a reaction paper in which he discusses his own observations and feelings about one of McLuhan's ideas.

2. Collect a number of pictures of famous people--contemporary or historic. Ask students to identify as many as they can. This may be repeated throughout the quin to build a broader cognition of individuals who have contributed to their society.

3. Have students discuss how and why a variety of man's manufactured accouterments express his concept of himself. They might investigate these expressions of man in the past or project themselves via their imaginations into the future. Refer students to McLuhan's Understanding Media: The Extensions of Man for ideas about how clothing, housing, modes of transportation and communication, and entertainment become outward manifestations of man's view of himself. They may also suggest physical extensions such as:

a. Hand → pen, sword, wheel

b. Foot → stirrup, pedal

c. Nervous system → electronic environment

4. Arrange to have three television sets in the room. Tune each to a different channel. Have students watch all three for five minutes. Then ask them to discuss or write about the "information" they acquired. This may be repeated. Each time students should be able to grasp more, thus stretching their peripheral consciousness and memory.

5. Hold a discussion in which students are asked to identify the types of human mental abilities. These should include the following: the ability to concentrate, the ability to retain observed phenomena,

the ability to make judgments, and the ability to predict and form new combinations. Students might discuss how each area contributes to an expanding awareness, or they might write a paper dealing with one aspect of intelligence.

6. Have an interested student read about Louis Pasteur to discover that he made some of his greatest contributions after he had a stroke which destroyed half of his brain. They might conclude from this that people have considerably more brain power than they ever use.

7. Have students investigate J. P. Guilford's research into creativity and report on it to the class.

8. Have students write their own definition of intelligence. Ditto these (without students' names) and distribute the sheet the next day. Use it as the basis of a class discussion of intelligence and its components. Near the end of the period students might wish to reword their definition.

9. Have students investigate and report imaginatively on the contributions of diverse creative thinkers such as Leonardo da Vinci, Edvard Grieg, Ernest Hemingway, Annie Sullivan, Charles F. Kettering. They might present their findings via a mock TV or radio interview, a "This Is Your Life, _____," a first person "I am _____," or the opinions of critics from among the personality's contemporaries.

10. Present students with one or more of the following quotations from Osborn's How to Become More Creative. Have them discuss the significance and/or the implications of the quotation(s). They could agree or disagree with it, using specific illustrations from their experiences to support or refute it. Students may also wish to bring in quotations for the reactions of their classmates.

    a. "Compared to what we ought to be, we are only half awake." -- Professor William James
    b. "Few people think more than two or three times a year. I have made an international reputation by thinking once or twice a week." -- George Bernard Shaw
    c. "A strong imagination begetteth opportunity." -- Montaigne
    d. "People who are creatively alert are much more interesting than those who are not... They see not only what is but what might be; and the power to see what might be is one of the chief traits that distinguish human beings from one another." -- H. A. Overstreet

e. "To cease to think creatively is but little different from ceasing to live." -- Benjamin Franklin

f. "The creative individual can be free in a prison cell; but the unimaginative soul is a walking zombie in a great unknown." -- Professor D. K. Winebrenner

g. "Imagination is a contagious disease." -- Alfred North Whitehead

h. "All that is human must retrograde if it does not advance." -- Edward Gibson

i. "Human beings find less rest in idleness than in a change of occupation." -- Gardner Hunting

j. "Genius is the power to be a boy again at will." -- James Barrie

k. "For always roaming with a hungry heart, much have I seen and known." -- Alfred, Lord Tennyson

l. "Minds need rotating as well as crops." -- Don Herold

m. "Reverie is the groundwork of creative imagination." -- Somerset Maugham

n. "Creative effort keeps boredom at bay." -- Voltaire

11. Have students investigate the causes and remedies for introjection (a restrictive effect upon creativity caused by the pressures of life). They may be able to suggest original solutions.

12. Have students suggest as many political, social, and environmental influences or forces as they can. Then ask them to indicate which might have positive outcomes and which might have negative ones. Encourage students to propose hypotheses from their findings. Some may wish to develop their hypothesis in a formal, investigative paper.

13. Have students investigate and report their findings on the purported "thin line" between genius and insanity.

14. Have interested students investigate the performance record and the amount of practice of a number of current, well-known athletes. Ask them to suggest how the two might be correlated and then to apply their discovery to the place of exercise in developing mental abilities.

15. Have students imagine that they are four years old. Ask them to create an invisible friend to be their playmate. Then have students describe this playmate in detail. In addition, ask students to recall any imaginary friends they had. Where did these playmates "go" for so many years?

16. Give students topics for investigative themes on the subconscious mind or have them suggest one. Some suggestions follow:

    a. An Iceberg and the Mind: an Analogy
    b. Mind over Matter
    c. Think Young
    d. Effectiveness of Placebos As Medicines
    e. Superhuman Feats by Mortals
    f. Deja vu
    g. Role of Autosuggestion in Medicine
    h. Nostrums for Warts

17. Involve students in a series of experiments designed to promote inductively three different types of thinking (Insight Thinking, Sequential Thinking, Strategic Thinking). For activities use The Five-Day Course in Thinking.

18. Ask students to spend at least a half hour talking with a three to six year old child. Set a time to have students share their experiences and discoveries they have made about a child's ability to follow his imagination. Ask them to contrast children's imaginative expressions with those of their peers. What possible conclusions can they draw?

19. Have students recall children's stories and fairy tales they have heard. Then ask them to invent original characters and devise adventures for them. These could be told orally or they could be written in booklet form and illustrated. If possible, arrange for students to visit an elementary school class to "try out" their stories.

20. Tell students the beginning of an original story. Have each student in turn add to it. Some may wish to write a conclusion.

21. Read students a third to a half of a short story. Ask them to imagine the remainder of it and write it in outline form.

22. Have students discuss the contributions of activity and of meditation to the stimulation of mental activity.

23. Have students explain how they would cope with situations such as the following:

    a. You are visiting a zoo. A lion escapes.
    b. You are in the Everglades and your airboat loses its motor.

c. You are skin diving and surface to find your boat has drifted out of sight.
d. You are at home alone at night and the lights go out. The phone is also dead. There is no storm. All other houses on your block have lights.

24. Have students discuss hobbies -- theirs, ones of their friends, and/or others with which they are familiar. They should classify them according to their creative or acquisitive nature. Encourage students to develop an interest in a new creative hobby.

25. Provide some classroom time for students to draw, to paint, to sculpt clay, to interpret music and/or poetry through dance, to compose -- music, lyrics, stories, poems. Encourage students to experiment with an unfamiliar medium.

26. Have a TV set in class and have students watch a soap opera. Ask them to predict the next day's sequence. They should watch the next day's program to check the accuracy of their predictions.

27. Have students work progressively more difficult rebuses. They may begin with single words (examples: boycott, tycoon), proceed to sentences, and, as a final challenge, have students do a rebus for a paragraph.

28. Have students close their eyes and create a "mental movie" of a suggested word, a sentence, a paragraph, or a story you read to them. Ask them to recall and describe the "movie" they saw and to compare it to the printed version.

29. Hold a discussion about books and movies of the same title which students have read and seen. Ask them to compare the two presentations and indicate which one -- the book or the movie -- they preferred. Have them suggest reasons for their preference.

30. Have students play synonym calisthenics. The teacher or one of the students suggests a word. Then, individually in writing, in small discussion groups, or as a total class have students suggest as many synonyms for the word as they can. Superimposing a time limit on the game may make it more challenging.

31. Have students expand synonyms they suggest for a given word into similes, metaphors, and/or tropes. Some may be able to generate ironic figures of speech.

32. Have students debate current issues. Encourage students to familiarize themselves with all facets of a question.

33. Have students discuss ways to expand interpersonal relationships and make them more effective. Some may wish to glean ideas from books such as How to Win Friends and Influence People, The Return to Religion, Secrets of Successful Selling, Mastery of People, or The Magic Power of Your Mind.

34. Collect a variety of cartoons. Clip the captions from them. Give each student a cartoon to caption. Code the cartoon and the original caption if you would like to have students compare and/or contrast theirs with the original.

35. Have students design a book jacket for a favorite book.

36. Have students write a television or a radio commercial to sell a favorite book. As a variation of this, they might design a newspaper or a magazine ad. Have students specify the audience they wish to reach. This will be an important factor in the assessment of the effectiveness of the ad.

37. Have students compile a list of well-known people. Then have them suggest a fitting birthday gift for each.

38. Have students "be" someone else and attempt to describe the other person's thoughts and feelings at a given time. (Examples: George Washington crossing the Delaware, an eight-year old boy who has just seen his dog hit by an automobile, Benedict Arnold making his decision, Marie Curie upon the discovery of radium, Wallis Simpson at her marriage to Edward VIII, a once well-to-do banker standing in a soup line in 1930). Students may write a radio, a TV, or a stage script, or they may perform the role extemporaneously.

39. Acquaint students with questions they can use to stretch their imaginations. These will assist them to construct alternatives to situations and problems. Use Osborn's suggestions on pp. 168 and 169 of How to Become More Creative.

40. Transform the classroom into a think-tank. Give students a current local, state, or national problem. Have them make suggestions as fast as they occur to them regarding its solution. Welcome all ideas -- even the most remote. Allow the period of "birthing" to run its course.

This may include periods of silence. Such a time is vital to a rejuvenation of activity. Only after all ideas are before the group should they be evaluated. Some students may wish to pursue one of these possible solutions and report his findings in a paper.

41. Give students a list of ingredients (include processes, if necessary), and ask them to combine the ingredients mentally and to identify the resulting concoction. A few suggestions follow:

a. Result: Rose Petal Jam from How to Become More Creative

Rose petals, washed and drained
1 c. water
1 c. sugar
Few drops lemon juice

Combine ingredients and boil until sugar hardens on a wooden spoon.

b. Result: one decorated holiday ball

1 package rickrack
2 packages sequins
12 pearl-headed hatpins
1 5" styrofoam sphere
1 package straight pins
1 gold tassel

Arrange all items creatively on the styrofoam sphere.

c. Result: salt water

1 part sodium
1 part chloride
2 parts hydrogen
1 part oxygen

Mix ingredients.

d. Result: pancakes

1 pt. sour milk
1 tsp. soda
2 eggs
$\frac{1}{2}$ tsp. salt

1 tsp. melted butter
Flour to thicken

Combine all ingredients and drop by tablespoons onto a greased skillet.

42. Ask students to think about their dream house. They may write a description of it and then collect pictures to illustrate it. Students might also construct a dream house for another period and place. (Examples: London in 1610, Tahiti in 1810, Miami in 2010)

43. Tell students that they have the responsibility for decorating an unfinished room and making it into a guest room. They have a maximum of $200.00 to spend on it. Ask students to describe specifically what they would do and how they would do it.

44. Have students suggest products now unavailable but for which they feel there could be a market. Ask them to create an advertising campaign for one of these.

45. Set up a variety of job interview situations. Have students "sell" themselves to a prospective employer (another student might role play this part also). Both students, in order to carry out an effective interview, should research products, problems, and needs of the business or profession.

46. Instruct students how to engage in simultaneous reading. As one person reads a selection, another attempts to repeat it verbatim immediately after the reader. Practice is necessary to be able to do this accurately. It gives some concept of the mental gymnastics required of a translator.

47. Have students investigate the four aspects of man's activities found in Bois' Explorations in Awareness, p. 41 ff.

48. Have students discuss the communication process to discover the relationship between the symbolic nature of language and the actuality words attempt to convey. Books such as The Power of Words and The Silent Language might prove useful.

49. Have students investigate the field of General Semantics to discover its contributions to knowledge about awareness and how it may be guided and developed.

50. Have students consider how man's view of reality has changed throughout history. What is real? How will today's reality appear to the man of 2,000; 2,500; 3,000?

51. Have students investigate and report to the class the three parts of the human mind: the conscious, the unconscious, and the conscience. They may wish to refer to You and Your Amazing Mind for ideas and some examples of how one part influences another.

52. Have students investigate revolutionary inventions of the past such as the power loom, the steam engine, the cotton gin, the railroad, the printing press, the electric light, the automobile, and television to assess the original and post effects on the environment of mankind. Have students propose inventions which would revolutionize man's future. They might sketch their conceptualization or write a prose description of it.

53. Have students formulate questions pertaining to current issues. These might include:

    a. The condensing time scale (rate at which events are happening)
    b. The mechanization and computerization of today's world
    c. The emergence of the Third World
    d. Ecological and biological survival
    e. Educational and cultural lag

    Next, students might speculate on the probability of a solution for each question they formulate. For those problems which they feel might have solutions, have them brainstorm as many feasible answers as they can. Some students may wish to interview experts in one or more of these areas and report their findings to the class.

54. Have students investigate the effect mental attitude has upon health and report on it to the class. Some suggested sources follow: How to Stop Worrying and Start Living, How to Win Friends and Influence People, Peace of Mind, A Guide to Confident Living, You and Your Amazing Mind, Mastery of People, Changing Mental Behavior, How to Make and Break Habits, Fight against Fears, Understanding Fear.

55. Have students read a short story and suggest a variety of other plausible endings for it. Some suggested stories follow:

    a. "By the Waters of Babylon" (Adventures in Appreciation)

b. "The Red-headed League" (Adventures for Readers)
c. "Dr. Heidegger's Experiment" (Adventures in American Literature)
d. "The Monkey's Paw" (Stories to Enjoy)
e. "The Fun They Had" (Stories to Remember)
f. "The Most Dangerous Game" (Outlooks through Literature)
g. "Flowers for Algernon" (Perception: Themes in Literature)

56. Have students test their own intelligence and stretch it by working items which pertain to verbal ability, quantitative reasoning, and abstract reasoning. Refer them to sources such as: "The Intelligent Man's Guide to Intelligence;" Language Art: An Ideabook, chapter 4; Fun with American Literature; The Canterbury Puzzles; Puzzle Me This; The Word Game Book; Playing with Words; Word Games for Play and Power; 101 Puzzles in Thought and Logic; Mathematical Games and Pastimes; Mathematical Entertainments; Mathematics on Vacation; Games Ancient and Oriental and How to Play Them; How to Win Cash Award Word Puzzles; New Puzzles in Logical Deduction; Logic for Beginners; Language on Vacation; Beyond Language; Grab a Pencil; The Second Grab a Pencil; Your Key to Creative Thinking.

57. Have students investigate the biological clocks within themselves. Have them investigate the rhythm within the body by reading about the effect of time change on international air travelers, on the life style of inhabitants of the arctic regions, on astronauts, on manic depressives; of moon phase on lunatic behavior, criminal behavior, agriculture, love, childbirth, animals, physical activity.

58. Direct students to a study of the uses of the electroencephalograph to determine the nature of sleep and the results of sleep deprivation. This study might include work with the phases of sleep, with the brain as a master sensor responding to all input stimuli, with somnabulance, with bodily and mental maladjustments, with sleep teaching devices, and with brainwashing. Refer interested students to works such as Sleep, The Psychology of Sleep, and Learn While You Sleep.

59. Show students examples of a word-extension technique used in "Word Play," often featured in Playboy. Have students create their own

word drawings such as those illustrated below. These may later lead into expression of an idea via concrete poetry.

60. Collect a variety of pictures showing objects, all of which begin with the same letter. Have students identify as many as they can. A complete abecedary of these may be collected and used throughout the course.

61. Have students investigate cybernetics. They should note its Greek origin, and they might suggest events relating to man's changing concept of himself from Plato through McLuhan. A book such as The Social Impact of Cybernetics might prove helpful.

62. Give students a statement such as "Man is the predetermined product of a specific history." Have them write a response to the statement, using specific examples to support their stand.

63. Provide students with blank sheets of paper, ink, and food coloring or medicine droppers. Have them make ink blots. Number them, pass them around the room, and have each student identify the object by recording its number and his associative conceptualization. They might compare their responses to determine any uniformity of opinion. In addition, students might use one of the ink blots as a stimulus for a piece of imaginative writing.

64. Show students samples of a Rorschach test and encourage interested students to discover the uses of the test.

65. Have students view situation comedies, soap operas, and game shows such as "The Newlywed Game" and identify instances of psychological maneuvering. They may also discuss examples of psychology in action as they have experienced it at home, with their friends, or vicariously through literature.

66. Have interested students write an investigative paper which points out the differences between psychology and psychiatry.

67. Provide memory building practice sessions for students. Ideas and exercises may be found in books such as How to Cash in on Your Hidden Memory Power, On the Development of Memory and Identity, How to Develop a Super-Power Memory, and 10 Days to a Successful Memory.

68. Have students select one theme or idea in which they are interested and/or about which they possess some background knowledge. Using this topic, have students pursue the strands of it as it has manifested itself in the spectrum of man's aesthetic expression: art, music, the dance, sculpture, literature, film, and drama. Students should consider presenting their findings in a unique manner which displays their own aesthetic sensibilities in addition to a creative synthesis of the subject.

69. Provide a variety of psychologically-oriented games for students to play such as those suggested below. Students may, in addition, invent other games similar to these commercial ones and play those.

    a. Hang Up
    b. Insight
    c. Interaction
    d. The Blindfold Game
    e. Sunshine

70. Have students investigate the research that has been done on intelligence and its measurement and report their findings to the class orally or in writing. Books such as the following might prove helpful: Explorations in Human Potentialities, The Structure of Intellect: Its Interpretation and Uses, The Nature of Human Intelligence, American Beliefs and Attitudes about Intelligence, Human Intelligence: Its Nature and Assessment, Learning and Individual Differences.

71. Have students make a serious study of the research available on body- and mind-altering substances. This study might result in an investigative paper, a debate, a panel discussion, or a symposium.

72. Ask students to discuss the resurgent interest in religion among young people. They could locate articles in newspapers and magazines about orthodox and unorthodox movements. These articles and the students' discussion might lead to a personal essay dealing with the student's own views.

73. Have students select a recognized religious or philosophical persuasion to investigate. In order to encourage students to expand their understanding and tolerance, it is suggested that they choose one with which they are relatively unfamiliar. Students' presentations — in whatever unique form they may devise — should mirror the essence and the mode of observance of their topic. Some works which might prove useful are: The Faiths of Mankind, "The Divine Right of Mushrooms," I Ching, They Speak With Other Tongues, Buddhism, Enlightenment, The Prophet, Jesus the Son of Man, The Wanderer, Three Ways of Asian Wisdom, Hinduism, the Bible, the Koran, "Till Death Do Us Join," Swann's Way, The Selected Stories of Franz Kafka, No Exit, The Stranger, Steppenwolf, Siddartha, The Cross and the Switchblade, Through the Ages, Malcolm X, The Christian Life, The Screwtape Letters, The Song of Bernadette.

74. Have students become chrononauts. Their time trips might be logical extensions of present-day situations, or students might be able to originate a unique flight. Extension ideas might include 1) less frequent use of outer extremities, 2) pseudo-human organs, 3) compressed food, 4) voiceless communication, 5) mechanization, or 6) genetic control. Have students predict what will happen if each of the preceding is pushed to its ultimate and express their thoughts via a diary, a story, a poem, a drama, a TV script, or a comic book. Some books which will provide additional extension ideas are: Brave New World, The Ghost in the Machine, The New Utopians, Future Shock, 1984, Television and Human Behavior, Dig U. S. A., New Think, Automation and the Future of Man, The Next Generation, I Seem To Be Verb, The Year 2000.

75. Permit students to view a number of stimulus films which illustrate the multiple facets of a subject such as ecology, sports, or Black Thought. Students should respond in a unique manner that captures the reality of the idea.

Ecology:	Seasons
	Breath of Spring
	Stream
	Junkdump
	Junkyard
Sports:	Psychedelic Wet
	Ski the Outer Limits
	Catch the Joy
	Wheels, Wheels, Wheels
	Sky Capers
	Turned On
	Hang Ten
Black Thought:	Negro Kingdoms of Africa's Golden Age
	Black and White: Uptight
	Heritage of Slavery, Parts 1 and 2
	I Have a Dream: The Life of Martin Luther King
	In Search of a Past, Parts 1 and 2
	Black World, Parts 1 and 2
	Black History: Lost, Stolen, or Strayed, Parts 1 and 2
	The Hurdler
	The Black Soldier
	Weapons of Gordon Parks
	Body and Soul: Body
	Body and Soul: Soul

C. Given opportunities to delve into moot phenomena, students will discern for themselves what is real and what is not real.

1. Engage students in a discussion concerning their ideas about moot phenomena. Have them identify specific areas for consideration. They may wish to form groups to investigate specific phenomena. Groups or individuals could pursue a particular interest and plan to share their findings with the class via a report, a demonstration, or an audio-visual presentation.

2. Have students continuously question the probability and/or veracity of each area of moot phenomena they investigate. They might develop their own criteria or apply one or more of the following:

   a. Scientific method
   b. Role of faith
   c. Authenticity of reporter
   d. Possibility of undiscovered natural laws
   e. Statistical probability
   f. Comparison study of other authorities
   g. Review critiques concerning the phenomenon and/or the observer

3. Have students read works of fiction related to moot phenomena. Some suggested titles are The Mind Readers, "Place of the Gods" in Something Strange, The Picture of Dorian Gray, "Dr. Heidegger's Experiment," selected works of Kafka, selections from Something Strange.

4. Have interested students report on Jeane Dixon and her clairvoyant abilities. Noorbergen's Jeane Dixon -- My Life and Prophecies and Montgomery's A Gift of Prophecy may be used as references.

5. Have interested students trace throughout history occurrences of moot phenomena. A book such as The Supernatural would prove helpful.

6. Have students assume that Karma has verity. Have them select a variety of people and propose answers based on this philosophy to questions such as the following:

   a. Why was Helen Keller afflicted so severely?
   b. Why did Hitler seek such power?
   c. Why did Albert Schweitzer have such a high regard for all life?
   d. What compels an individual to become a teacher?
   e. What forces propel an individual to skid row?
   f. What produces a Michelangelo?

7. Have students assume that the following people will live another lifetime. Ask them to propose Karma for Narcissus, Marie Antoinette, Penelope, James Hoffa, Hugh Hefner, Betty Friedan, Billy Graham.

8. Have students role play a specific incident in the life of real and/or fictitious characters of other times and other places. Examples: a valet to King Henry VIII, Jane Austen, Sappho, Francois La Rochefoucauld, Ruth (in the biblical account), Pinocchio, Lady Macbeth, an 11th century troubador.

9. Have students investigate the role hypnosis is playing in medicine. Interested students may write a report or present their findings to the class.

10. Have students investigate regression. They may wish to read Bernstein's Search for Bridey Murphy which recounts probably the most well-known instance of regression. In order to present both sides of the story in a written or an oral report, have students locate articles written to discredit Bernstein's account.

11. Have students view TV commercials and listen to those on radio to note the suggestive devices -- familiar pictorial and emotional situations, evocative words and phrases, tone of voice -- used to sell a product or a service. They may compare these advertising techniques to devices used by hypnotists. Following this study, have students write original commercials which, if facilities permit, they may video-tape. In these commercials students may practice specific advertising techniques and evaluate the effect each has on an audience. Students interested in these suggestive devices may do further investigation into subliminal advertising.

12. Have students interested in ESP and the psychic world investigate occurrences of it which have been reported in a number of volumes including ESP and You, Beyond the Reach of Sense, ESP A Scientific Evaluation, Psychic Phenomena: Revelations and Experiences, My Life with Edgar Cayce, Edgar Cayce on Jesus and His Church, A Search for the Truth, The Complete Illustrated Book of the Psychic Sciences, Exploring the Psychic World, New World of the Mind, The Psychic around Us, The Other Side of the Mind, The Reluctant Prophet, Adventures into the Psychic, They Foresaw the Future, The Complete Prophesies of Nostradamus, Science, Prophecy and Prediction, Henry Gross and His Dowsing Rod.

13. Have students use current media to keep abreast of telepathic experiments being conducted as part of space explorations. They may bring to class clippings and/or write-ups of radio and TV reports.

14. Present students with the phenomenon, Peter Hurkos. Have them investigate his varied uses of psychometry. They may use his biography, The Psychic World of Peter Hurkos as one reference.

15. Ask students to read from the Old Testament prophets. Have them select one and review his prophecies for the class. Students might write a paper comparing their selection with the Delphic oracles, Nostradamus, the New Testament prophets, or modern day prophets.

16. Have students investigate Houdini, his code, and the attempts of Arthur Ford and others to communicate with Houdini in the spirit world.

17. Have students determine the prevalence of fortune tellers, palmists, and spiritualists in the local area. They may consult the yellow pages of the phone book, the license bureau, and the newspaper. Have students speculate on their function and the type of person who might patronize them.

18. Have students write on the question "Who am I?" by using standards such as the zodiac signs (from a book or the daily newspaper), the Chinese 12-year cycle of symbols, and the childhood rhyme of birth characteristics of the days of the week. Chapter three of Mary George's Language Art: An Ideabook should prove helpful.

19. Have students identify aspects of today's world which show the influence of astrology. Some possibilities follow:

    a. Fashion
    b. Interior decorating
    c. Life styles
    d. Diet
    e. Advertising
    f. Political maneuvering
    g. The fine arts
    h. The performing arts

20. Have students follow their astrological sign for a designated period of time in one or more newspapers or publications. They may compare and contrast the entries and note the generalizations and specific terms used. A discussion might follow concerning the accuracy of the predictions. Have students write a horoscope for themselves to apply one week from the day written; also, have them write one for a friend or another student in the class. Students might contrast their contrived horoscope with one printed for the same date.

21. Have students investigate the steps involved in casting a professional horoscope. They might report on the skills necessary and the areas of knowledge which are utilized.

22. Refer students interested in astrological predictions to works such as Astrology for Adults, The Case for Astrology, and Your Astrological Guide to Health & Diet.

23. Have students interested in numerology read and report on works such as Cheiro's Book of Numbers or Numerology, the Magic of Numbers.

24. Have students brainstorm to identify the roles of numbers in today's society. Some possibilities are: games of chance, the numbers racket, numerology, luck and/or unlucky numbers, identification codes, mathematics, computers, law of probability, statistics. Have them select one of these areas to present their findings via a chalk talk, a written report, a panel, or a symposium.

25. Have students locate and report on superstitions associated with numbers.

26. Have students discover the facets of an individual revealed by handwriting. These might include:

    a. Possible criminal tendencies
    b. Idiosyncrasies
    c. Psychological indicators
    d. Predisposition to disease

    A book which might be helpful is Handwriting Analysis: The Science of Determining Personality by Graphonanalysis.

27. Have students investigate the role science might have in palmistry.

28. Have students discover which science is the parent -- astronomy or astrology. They may pursue this to determine the attitude of the followers of one toward the followers of the other. What are the reasons for this feeling?

29. Ask students to report on the medical implications of dermatoglyphs. Refer them to the Handbook of Clinic Dermatoglyphs and "Hearts and Palms."

30. Engage students in a discussion of dreams they have had or know that someone else has had. Ask them what they think causes people to dream and what significance, if any, they attach to dreams. They might also pinpoint stimuli that could trigger a given dream.

31. Refer students interested in learning more about "the stuff that dreams are made of" (Shakespeare) to works such as the following: ESP and You, The Psychology of Sleep, or The Interpretation of Dreams.

32. Ask students to recall selections of literature they have read in which a dream had a significant role. They might briefly recount the story and the role the dream played in it.

33. Have students recall a dream they experienced and create a fictitious character who might have that or a similar dream and an imaginary situation. Ask them to develop these into a short skit which could be performed for the class. If some students wish, they could also create an imaginary dream.

34. Have students develop dream puzzles. These might take one of several forms.

    a. Have students list in brief outline form the sequence of events in a particular dream. Ask them to jumble them and rewrite them on a sheet of paper. They may exchange papers and attempt to unjumble one another's dream. Have them compare their arrangement with the actual dream. They might discuss reasons for any differences which arise.

b. Have students tell orally the beginning of a dream. Another student may complete it orally or the entire class may write an ending for it. Share these endings and discuss the variety of possible directions a given idea may take.

c. Suggest a variety of words or phrases to students. Ask them to predict a plausible extension of these suggestions into a dream.

(1) TV newscast about starvation
(2) Movie set in Granada
(3) Police dogs attacking rioters
(4) Book about mountain climbing
(5) Elevator malfunction

35. Have students investigate the work being done with the Kilner screen, a device which measures the electromagnetic field emanating from the body. Earth radiation and Radiesthesia, known also as dowsing or water witching, are other areas which some students might wish to pursue. They may report their findings orally. Other students may write reaction papers based on the information they are given. Remind students to apply their own criteria for judging reality or the points suggested in c. 2.

36. Have interested students read nonfiction accounts of ghosts and haunted houses. Refer them to books such as ESP and You, Ghosts of the Golden West, Ghost Hunter, Yankee Ghosts, Ghosts I've Met, The Lively Ghosts of Ireland, Gothic Ghosts, Ghosts around the House, and Prominent American Ghosts.

37. Have students read work of fiction dealing with ghosts. They may share the results of their reading by means of a multi-media presentation. Some suggested works follow:

a. Macbeth
b. Hamlet
c. The Turn of the Screw
d. Mistress of Mellyn
e. The Wreck of the Mary Deare

38. Have students write original ghost stories. Some may wish also to write in another genre: poetry, drama, stream-of-consciousness essay.

39. Have students compile a Lexicon of the Occult. They may work on this throughout the course individually or as an entire class. A professional lexicon is An Occult Dictionary.

40. Have students read "Invasion from Mars" (Vanguard) and offer reactions which might explain the panic caused by the October 30, 1938 radio drama. This might be used as an introduction to famous hoaxes and their consequences. Examples: Cardiff Giant, Sasquatch.

41. Ask students to imagine themselves living in the year 1835. Have them write a lecture that might have been given by a respected member of the medical profession. The lecture might be a persuasive treatise dealing with the science of phrenology, introduced in America in 1832.

42. Invite a local authority on UFOs to visit the class and present his case. This may be followed by a forum where pertinent issues are discussed.

43. Have students read books dealing with UFOs. Some suggested titles are UFOs? Yes!, Flying Saucers--Serious Business, UFOs--Identified, The Flying Saucer Reader, The Interrupted Journey: Two Lost Hours aboard a Flying Saucer, Incident at Exeter, Flying Saucers Are Hostile, Inside the Flying Saucers.

44. Have students, after reading about UFOs and discussing their findings, write a narrative or a script depicting the adventures of an earthman on a typical UFO trip.

45. Have students brainstorm to compile a list of superstitions. Have each student give a mini-history of each superstition which he suggested. These histories might include how it originated, what type person or group of people subscribe or subscribed to it, and when it was popular.

46. Refer students to Radford's Encyclopedia of Superstitions for unusual superstitions. Students, as they report on these, may also indicate their views about the role superstition has played throughout history and in the lives of people today.

47. Have students apply their own sixth sense by participating in activities suggested in a work such as Psychic and Other ESP Party Games.

48. Introduce students to the art of legerdemain. Have them develop a proficiency with one or more simple feats of magic. They might present a show for their peers or for a group of young children. Suggested writing topics related to this area are: Abracadabra, Illusion vs. Reality, Perceptual Acuity vs. "Now You See It; Now You Don't"; Tricks I Have Pulled; How to _____ .

    Students may find the following books useful: Math E Magic, Mathematics Magic and Mystery, Secrets of Magic, How to Develop Mental Magic, The Real Book about Magic, John Mulholland's Book of Magic, The Amateur Magician's Handbook, and Masters of Magic.

49. Have students investigate the claims of folk cures, old wives' tales, health fads, and primitive remedies. They might consult works such as Jungle Magic or Your Astrological Guide to Health & Diet. After some reading and discussion, students may write on one of the following suggested topics:

    a. Penicillin: Discovered by Witch Doctors or Fleming?
    b. The Psychological Aspects of Pseudo-Medicine
    c. Use of Herbs by Non-medical Individuals
    d. Refutations of an Old Wives' Tale
    e. Tranquillizers = Hindu Roots
    f. A Zodiac Cookbook

50. Have students investigate the concept of time. What influences have changed man's concept of time? Is time the same to all cultures? to all individuals? in all eras? Is time the fourth dimension? What other dimensions might exist? How can time be stored? By what means and methods? Is time energy? How can such energy be released?

51. Have students trace the development of timepieces. In addition, students might project possible differences between earth time and space time.

52. Have students read works of fiction and/or nonfiction dealing with time. Some suggested titles are: Man and Time, Stories from the Twilight Zone, The Time Machine, A Connecticut Yankee in King Arthur's Court.

53. Have students locate in current magazines and newspaper articles, drawings and pictures of monsters and legendary and supernatural

beings. They might investigate the origin of each, read the myth or story associated with it, and display their gruesome ghouls in a booklet. Have students use books such as Something Strange, the Tolkien works, Through the Looking Glass, Gulliver's Travels, Hamilton's Mythology, The Odyssey, Vampires, Werewolves, and Ghouls, Frankenstein, and Dr. Jekyll and Mr. Hyde.

54. Have students trace instances of witchcraft and/or the phenomenon of witches from the ancients (the Witch of Endor) to the current interest as demonstrated by books and movies such as Rosemary's Baby and The Mephisto Waltz. Students may find material in books such as The Dark World of Witches, The Truth about Witchcraft, A History of Witchcraft in England, The Devil's Shadow, and Hex.

55. Have students use the book, Self-Awareness through Group Dynamics. Techniques and activities are suggested to involve students in developing life-styles.

56. Present students with a statement such as the following: The present is the son of the past and the father of the future. Ask students first to explicate the statement in writing. Have them contrast their responses with one another. Once students understand the statement, have them cite examples in literature, history, the arts, commerce, or politics to support or refute it.

57. Instruct students to take a trip via film to investigate the effects of drugs on the mind of man. Use such films as the following: Your Amazing Mind, The Seekers, Narcotics: The Inside Story, Narcotics: Pit of Despair, The Losers, LSD: Insight or Insanity, LSD: A Trip to Where, Keep off the Grass, Drugs and the Nervous System, Bobby: 1958-1970, Distant Drummer: Bridge from Noplace, The Distant Drummer: Flowers of Darkness, The Distant Drummer: A Moveable Scene, Smoking: Past and Present, Alcohol and the Human Body, Smoking and Lung Cancer.

Have students discuss, formally or informally, the pros and cons of using an artificial stimulus to activate their imaginations. Have students indicate in writing their agreement or disagreement with a particular statement such as "Drugs increase an individual's sensitivity." After they have taken a stand on the issue, have them write a paper which presents the opposing side.

58. Have students view films such as those listed below which treat time in a variety of ways. After students see several of these, have them discuss the different presentations of time. Such a discussion might result in a piece of reminiscent writing (I remember when...), a futuristic missal (What if?), or a momentary capsule (This snapshot of...).

Films: Seasons, Short Vision, Why Man Creates, American Time Capsule, A, Mamako's Baggage, Dr. Heidegger's Experiment.

IV. STUDENT RESOURCES

A. State-adopted textbooks

D. C. Heath

Writing Creatively

Scott Foresman

Accent: USA
Sections: Of Bones and Stones
Accent: Now (1955...)
Prayer Book and Powder Horn (1620-1800)

Exploring Life through Literature
Sections: The Short Story
The Scope of Poetry

Open Highways, 7 and 8

Outlooks through Literature
Section: The Short Story

Perspectives
Section: Mystery

Projection in Literature
Section: Yesterday and Tomorrow

Vanguard
"Lilies of the Field"
Section 8: Strange Horizons

Noble and Noble

Insight: The Experience of Literature
Section: Love

Singer Random House

Coming of Age 1865-1914

Dramatic Literature
Section: Macbeth

Narrative & Lyric Poetry

The Novel and Nonfiction
Section: Face of a Hero

Poets and Critics 1485-1789

Studies in Poetry

The Twentieth Century
Sections: Modern Fiction
Modern Nonfiction

McGraw-Hill

Encounters: Themes in Literature
Sections: Private Moods
Dreams of Men
Untraveled Worlds
People under Pressure

Insights: Themes in Literature
Section: Once upon a Midnight

Perception: Themes in Literature

Harcourt

Adventures for Readers
Section: Unit 4 Stories

Adventures in Reading
Section: Poems of Joy and Sorrow

Adventures in American Literature
Section: Nathaniel Hawthorne

Adventures in Appreciation
Section: Stories for Further Exploration

Adventures in English Literature

Macmillan

Currents in Drama

Currents in Nonfiction
Section: Ideas and Opinions

Stories to Enjoy

Stories to Remember

B. Non-state-adopted supplementary materials

1. Textbooks

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2. Reference materials

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3. Periodicals

Any suitable current magazine may be used as source material for a variety of subjects suggested.

4. Media resources

See listings under Teacher Resources

V. TEACHER RESOURCES

A. Textbooks

See the listings under Student Reference Material.

B. Professional books and periodicals

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C. Films

1-05842	Place in the Sun
1-13841	Reflections
1-05820	The Dot and the Line
1-00314	Boundary Lines
1-05861	Neighbors
1-13819	The Hand
1-13835	The Hat: Is This War Necessary
1-13827	River Boy
1-40015	Red Ballon
1-14007	Perils of Priscilla
1-14011	Pigs!
1-05812	Glass
1-04213	"C" Cloth
1-04386	Begone Dull Care
1-04143	Gumbasia
1-30758	Why Man Creates
1-05800	Clay: Origin of the Species
1-10146	Picture in Your Mind
1-10657	Seasons
1-00702	Short Vision
1-05799	"A"
1-01742	American Time Capsule
1-00193	Psychedelic Wet
1-30929	Ski The Outer Limits
1-13416	Major Religions of the World
1-31432	Mysteries of the Deep
1-04859	Wheels, Wheels, Wheels
1-31864	Breath of Spring
1-05864	Junkyard
1-13535	Negro Kingdom's of Africa's Golden Age
1-31809	Black and White: Uptight
1-31659	Heritage of Slavery, Pt. 1
1-31664	Heritage of Slavery, Pt. 2

1-31704	I Have a Dream: The Life of Martin Luther King
1-31680	In Search of a Past, Pt. 1
1-31684	In Search of a Past, Pt. 2
1-31640	Black World, Pt. 1
1-31645	Black World, Pt. 2
1-31624	Black History: Lost, Stolen or Strayed, Pt. 1
1-31629	Black History: Lost, Stolen or Strayed, Pt. 2
1-13878	Hurdler, The
1-31634	The Black Soldier
1-31829	Weapons of Gordon Parks
1-31669	Body and Soul: Body
1-31674	Body and Soul: Soul
1-10378	Your Amazing Mind
1-31719	The Seekers
1-10383	Narcotics: The Inside Story
1-31609	Narcotics: Pit of Despair
1-31716	The Losers
1-31731	LSD: Insight or Insanity
1-31805	LSD: A Trip to Where
1-13697	Keep off the Grass
1-13647	Drugs and the Nervous System
1-31836	Bobby: 1958-1970
1-13932	Distant Drummer: Bridge from Noplace
1-13693	Distant Drummer: Flowers of Darkness
1-10398	Distant Drummer: A Moveable Scene
1-13595	Smoking: Past and Present
1-11290	Alcohol and the Human Body
1-30722	Smoking and Lung Cancer
1-40134	Time Dilation

Omega. Pyramid Films, Box 1048, Santa Monica, Calif., 90406.

Hang Ten. Pyramid.

Turned On. Pyramid.

Catch the Joy. Pyramid.

Sky Capers. Pyramid.

Cages. Mc-Graw Hill Films, Princeton Road, Heightstown, N. J. 08520.

Conformity. Bailey Film Associates Educational Media, 11559 Santa Monica Blvd., Los Angles, Calif. 90025.

Fire Mountain. Encyclopaedia Britannica Educational Corp., 2581 Piedmont Road, N.E., P. O. Box 13857, Atlanta, Georgia 30324.

Lottery, The. E.B.E.C.

Lady or the Tiger. E.B.E.C.

Bartleby. E.B.E.C.

Dr. Heidegger's Experiment. E. B. E. C.
No Reason to Stay. Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois 60091.
Mamako's Baggage. Imperial Film Co., Inc., 4404 S. Florida Avenue, Lakeland, Florida 33803.
Junkdump. Imperial.
Stream. Imperial.

D. Recordings

Documentary Sounds, Vol. 1 (FX6181). Folkways/Scholastic Records, 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Sound Effects for Dramatic Production, Vol. 1 (DFS7006). Educational Audio Visual, Inc., 777 Eleventh Avenue, New York, New York 10019.

E. Tapes

"Are You Listening?" J. C. Penney Co., Inc., 1301 Avenue of the Americas, New York, New York 10019.

F. Games

The Blindfold Game (Part of the Supervisory Skills Series). Training and Development Center, Two Pennsylvania Plaza, New York, New York 10001.

Hang Up. Unitarian Universalist Association, Division of Education and Program, 25 Beacon Street, Boston, Massachusetts 02108.

Insight. Game Research, Inc., 48 Wareham Street, Boston, Massachusetts 02118.

Interaction. Simulation, Inc., P. O. Box 140, Carmel, Indiana 46032.

Sunshine. Interact, P. O. Box 262, Lakeside, California 92040.